

tapestry

2019
an Edwards College publication



delta view

Photographer Jeff Rich creates stunning images that document the troubled state of Southern waterways.

coastal.edu/humanites

LETTER FROM THE DEAN

In quintessential Dan Ennis fashion, our outgoing dean penned this verse to expound upon his experiences with this publication and this college. We'll miss you, Dan. Though it's only a short walk to your new office where you reside as interim provost, you'll always somehow belong to the halls of the Edwards College.



Dear Reader,

*Occasional verse is no longer in vogue,
and light*

Poetry a relic of times past; passé and trite.

*Lo, Reader of Tapestry — there was a time
— I tell you this:*

*Light verse once bestrode this narrow world like a colossus.
Beside the brow-furrowings of serious poetic balderdashes,
Jokes and jibed Lewis Carrolls, Dorothy Parkers and Ogden
Nashes.*

*But now light verse is banishéd — rude Falstaff of creativity,
Nor longer published, not even in Tapestry.*

Yet this is my last issue, after eight years of Dean-ing,

And the editor says I must share my last gleanings.

Normally this space contains dignified ho-hum,

My thematical scaffold for the articles to come.

If you want that, Reader, look at the Tapestry from '11

Or '12, '13, or twenty-ten plus seven.

But I'm no longer Dean — I'll be CCU's Provost for a bit

Before I move on, here I extinguish my wit.

(I won't need that wit — small as it was — going forward —

I hear that in Singleton — for wordplay — there's no reward —

No, strictly business over there, very grave and busy!

So my last words as Dean have some extra whimsy).

(And don't get hung up on half-rhymes and stresses

The Light Verse Tradition is all gimmicks and guesses).

So enjoy this year's Tapestry — I've no idea what's in it.

They made me write this intro right this very minute!

I'm sure it's delightful, as magazines go,

Full of successes, distinctions, presented allegro,

To capture, in Edwards, the awardees and worthies

They've had to add pages, and photos, and stories.

And that's what I'll miss, as I slide over Prince Lawn —

Watching Edwardians bear down and rise up and play on.

That's been my honor, and pleasure, with the passing of years —

To see thousands of students share their triumphs and tears...

("Triumphs and tears" — ugh! — greeting card writing!

*My next next employment — should Interim Provost prove
too exciting.)*

*"People create stories and stories create people" said the late,
great Achebe*

And Tina Turner once told me "Get on with it, baby,"

I assure you that Tapestry contains all the right stories

From the studios, theatres, classrooms, and laboratories,

I'll get on with it, Reader, and so also will you —

Parents, alumni, friends — don't misconstrue:

I'll pine for the problems — I'll miss them all

From Brittain to Wheelwright — even the Band Hall.

But between meetings and spreadsheets — Important! Recondite!

I'll visit the Edwards College — for the color and the light

And harmony and discord, questions posed and parried,

Raising the good and the great, digging up what's buried.

Regards,

Dan Ennis

C O N T E N T S



delta view

Features:

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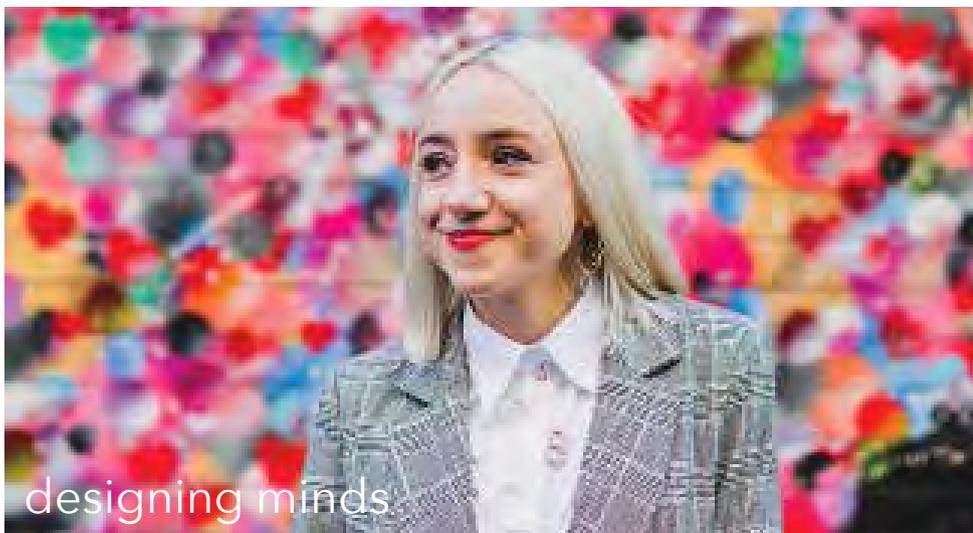
Photographer Jeff Rich creates stunning images that document the troubled state of Southern waterways.

14 freshman (dis)orientation

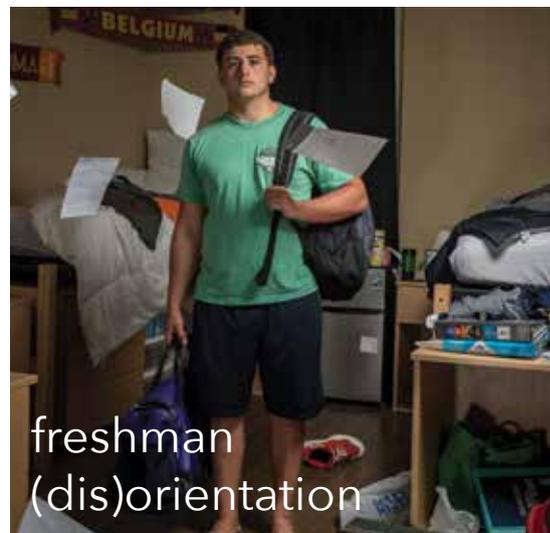
In Fall '18, CCU freshmen took a three-week spontaneous leave of absence from campus. Here's their take on Hurricane Florence.

20 designing minds

Barbara Astrini ('11) infuses the bright, playful cartoons she creates for Nick Jr. with moments of language and literacy, winning a 2019 Emmy Award along the way.



designing minds



freshman (dis)orientation

from the EDITOR

Transformation

The Edwards College is a place of innovation and discovery, where the exchange of ideas among students and faculty yield new ways of understanding the world. In this issue, we highlight the process of that intellectual growth in the classroom, in faculty offices, in professional academic environments and around the world.

The onset and aftermath of Hurricane Florence in September 2018 posed a challenge of historic proportion to the entire CCU community. With a three-week period of evacuation from campus just three weeks into the semester, students spread far and wide to seek shelter and safety; upon their return, everyone — students, faculty and staff — struggled to recover the process of living and learning that had so recently taken root. Freshmen had a particularly formative experience, discovering that anxiety and disorder eventually gave way to enlightenment (“Displaced,” Page 14).

Julinna Oxley and Deb Breede are only two examples of faculty members who transformed the challenge of disruption into a learning experience. Oxley shelved semester plans in her philosophy course to create an experiential project for her students (“Disaster Yields Determination,” Page 28). Breede, meanwhile, responded to the adversity relayed through her students’ stories by planning a fundraising event to support recovery efforts (“In the Office,” Page 32).

The theme of transformation permeates all levels of the college at this time, as we support Dan Ennis in his transition to interim provost and welcome Claudia Bornholdt as the seventh dean of the Thomas W. and Robin W. Edwards College of Humanities and Fine Arts. Ennis’ literary and reflective contributions bookend the issue (Page 2 and Page 43, respectively), and Bornholdt emerges by voicing initial impressions and a vision for the future (Page 41).

Happy reading and learning,

Sara



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Fulbright awards, alumni accomplishments, student successes

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Experiential learning, chicken bog, sustainability

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An incoming dean, outgoing faculty, a leader in transition



The *Tapestry* editorial team is a group of professional and student writers and artists. Back row: Abby Sink, art director for *Tapestry* and graphic designer for the Edwards College; Parag Desai, contributor for *Tapestry* and student in CCU’s Master of Arts in Writing program; Connor Uptegrove, contributor for *Tapestry* and 2019 CCU graduate in communication. Front row: Sara Sobota, editor of *Tapestry*, publications editor for the Edwards College and senior lecturer in the Department of English; and Madison Rahner, contributor for *Tapestry* and student in CCU’s Master of Arts in Writing program.

FULBRIGHT Fellows flourish...



...exploring German heritage

In May 2019, **Gary Schmidt**, associate professor in CCU's Department of Languages and Intercultural Studies, embarked on a week-long program exploring German heritage across the U.S. hosted by the German-American Fulbright Commission. Schmidt worked with 150 other grantees and alumni of the fellowship planning unique events around German-American heritage and engaging Americans in dialogue about the transatlantic relationship.



...teaching English in Belarus

A Coastal Carolina University graduate has been awarded a Fulbright U.S. Student Program grant to teach English in Belarus. **Michael Dorman** ('12), philosophy major, will travel abroad during the 2019-2020 academic year, helping locals understand the language and increase their economic opportunity.



...teaching writing in Kazakhstan

Emma Howes, assistant professor in the Department of English, has been awarded a Core Fulbright Teaching Fellowship at the Kazakh Ablai University of International Relations and World Languages in Almaty, Kazakhstan. Howes will spend 10 months during the 2019-20 academic year teaching academic and professional writing at Kazakh Ablai. She visited Almaty in Summer 2018 on an excursion with two CCU colleagues (see Page 36) that involved presenting professional workshops at a series of universities in Kazakhstan.



...establishing theater in China

Steve Earnest, professor in CCU's Department of Theatre, will travel to China during the 2019-2020 academic year through a Fulbright U.S. Scholar award to spread the techniques of Western theater. Earnest will develop an English theater curriculum at Nanjing Normal University that focuses on acting, stage production and design. Earnest has taught in Nanjing three times previously through CCU's partnership with the China Center for International Economic Exchanges (CCIEE).



Views from the EU

In April 2019, five Coastal Carolina University students participated in a simulation of the European Union (EU) at the State University of New York, which involved more than 20 universities from around the world. **Madison Scholar, Mariam Dekanozishvili, Allison Lavallee, Kayla Ace Chambers, Joshua Mallon and Mary Casey** (above right) spent the three-day conference discussing crucial issues within the Union, such as Brexit, the immigration crisis and energy dependency.

Protecting the earth



Philosophy major **Emily Doscher** earned a \$3,500 Benjamin A. Gilman International Scholarship to support an

environmental law internship in Samos, Greece, over the summer of 2019. Doscher, who plans to become an environmental lawyer, will work on producing reports about illegal fishing practices and managing protected areas.



Guggenheim goes Gullah

Matt White, associate professor in the Department of Music, was recently awarded a Guggenheim Fellowship to continue his work in music composition. Selected from a pool of 3,000 applicants, White will complete a recording

and composition project juxtaposing two genres – Gullah and jazz – during the 2019-2020 academic year. White's work, which will involve field recordings of local Gullah musicians, will draw upon his expertise in composition, his understanding of Gullah music and culture and his knowledge of music technology.

White is the first CCU faculty member to earn a Guggenheim Fellowship.



Tempo bites the Big Apple

CCU's *Tempo* magazine earned a second-place Apple Award for design at the College

Media Association's annual convention in New York City in March 2019. **Anne Kelley, Britta Alford and Sarah Buddelmeyer** were on hand to accept the award as three of 10 student representatives from CCU publications, *Tempo*, *Archarios* and *The Chanticleer*, who traveled to the conference. They were accompanied by two faculty advisers for *Tempo*: Colin Burch, lecturer in the Department of English, and Scott Mann, associate professor in the Department of Visual Arts.



In the spotlight

OnStage Blog, a respected forum in the theater community, ranked CCU's B.F.A. in physical theatre as the best collegiate theater program in South Carolina. This listing, earned just one decade after the program's establishment, highlights the program's rigorous curriculum and one-year residency component in Arezzo, Italy, at the Accademia dell'Arte.

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Lessons in legislature

The South Carolina Student Legislature (SCSL) met on the CCU campus in April 2019 to present and debate legislation. Student delegates representing universities from across the state meet each semester for a forum session to discuss public policy issues. The spring event was held in the Alford Ballroom, and delegates discussed more than 120 bills ranging in content from concealed carry legislation to voting participation.



National security abroad

Intelligence and national security studies major **Shannon Brophy** completed a prestigious international internship in Spring/Summer 2019 with the U.S. Foreign Service Internship program. Brophy spent four months at the regional security office at the U.S. embassy in Muscat, capital of the Sultanate of Oman.



Formative filmmaking

CCU alumna **Amy Hall** ('00), visual arts major, has made quite an impact on the filmmaking industry recently. She produced *Segfault* (2019), an innovative suspense thriller that was created in 24 hours over 20 locations with 18 actors and no script. Hall will visit CCU in August 2019 for a screening of the film and interaction with students and faculty. She will discuss her career in filmmaking and as president of The Barbershop Marketing Group in Dallas.



Да!

CCU alum **Hannah Hamelman** ('18) was awarded a U.S. Department of State Critical Language Scholarship (CLS) to travel to Ivane Javakishvili Tbilisi State University in Tbilisi, the capital of Georgia. The CLS is an intensive overseas language and cultural immersion program for American students. Hamelman, a history major with minors in political science and languages and intercultural studies, will study the Russian language and stay with a host family in Tbilisi for 10 weeks in Summer 2019.

The Weight of Water



*Jeff Rich explores the beauty of Southern rivers
while bringing to the surface what lies beneath*



“The project is interested in illuminating the big, transformative processes – the processes of change that are current and also longstanding.”





Photographer Jeff Rich has his eye on the waterways of the American South. His attention is turned toward rivers in all of their dimensions: tributaries, deltas, watersheds, levees and dams. He's interested in where rivers begin, where they split, how they progress and where they merge with other bodies of water. Most importantly, his gaze has led him to study how they impact, and are impacted by, human interaction.

Rich, CCU assistant professor of visual arts, has been researching and documenting Southern rivers for the past 15 years; his labor has yielded a book series titled *Watershed* that explores the effects of pollution on different branches of the Mississippi River Basin.

"On the most basic level, the work is about human impact on our rivers and how it's cumulative, not only in terms of how much pollution we put in, but the effects down the road, down the river, across decades and hundreds of miles, that can't be undone," said Rich. "There's just all this upstream pollution coming down, changing the ecosystem of the river in a lot of ways. So it's about the accumulation of pollution, the idea of accumulation of man's mark on that watershed."

Rich's first volume, *Watershed: The French Broad River* (2012), focuses on the waterway that flows through western North Carolina into Tennessee; *Watershed: The Tennessee River* (2017) explores the impacts of the Tennessee Valley Authority (TVA) on the tributaries and ecosystem of the Tennessee Valley; Rich's current project, which will culminate in a third volume, documents the Mississippi River Basin, the largest watershed in North America that drains one-third of the continental United States.

"The watershed project as a whole has really evolved from this kind of basic look at flood damage in North Carolina to this much wider view of finding out what a watershed is scientifically and teaching myself what it does and how it works," said Rich. "I had no idea, in terms of the continental divide — both the concept and the geographic feature — how it divides up our country, but more importantly, how it divides up the water."

Rich's work caught the interest and the imagination of Mark Long and Mark Sloan, curators of the exclusive photography project "Southbound: Photographs of and about the New South," landing him a place alongside the most accomplished photographers in the nation.

"Emblematic of all the work in 'Southbound' is that the idea that animates the work is every bit as important as the product that comes out of the process," said Long, professor of political science at the College of Charleston. "What Jeff is doing with *Watershed* is mammoth, it's important, it's fascinating, and so it was a very easy decision to include him in 'Southbound.' And the images that result are absolutely startling."

"Southbound" is the largest exhibition of photographs of the American South in the 21st century. It was on display at the Halsey Institute of Contemporary Art at the College of Charleston from October 2018 through March 2019 and will travel the country through 2022. Sloan and Long viewed the work of more than 400 photographers over a period of several years in selecting featured photographers. They consulted with curators, collectors, and museum directors and artists in an effort to extract from a sweeping body of exceptional photography the work of artists who not only create compelling images but also

Photos from *Watershed* by Jeff Rich.





“I want to try to make a beautiful image of something that is abhorrent and catch people’s attention and get them interested in that place before they just dismiss it as a problem that they don’t want to deal with.”

have complex motivations for their particular iterations of the New South, a concept which itself has had multiple manifestations over the past several decades.

“The project is interested in illuminating the big, transformative processes — the processes of change that are current and also long-standing,” said Long, who also believes that the next representation of the region will involve environmental challenges, including how they will be brought to the public’s attention and how they might be met with modern technology. “It’s evidence of the next New South, addressing the degradation and massive processes of change. Socially, it will be at least in part refracted through that prism of the environment and the fact that it plays multiple roles for us.”

Rich is continually fascinated by the narrow scope of the population who is even aware of the environmental dangers created by pollution and manipulation of waterways throughout the South. From agricultural runoff to chemical toxins and radiation associated with nuclear facilities, from superfund sites to government-controlled land, the range and magnitude of human-generated environmental damage astounds him.

“People don’t know,” said Rich, who also does digital mapping of his work. “The fishermen and the hunters, they know — it’s just like this thing they’re very familiar with, and that’s just a place they don’t go near. But for everyone else, there’s no clearinghouse of information where you can go and find these places. So, this kind of insidious, creeping pollution is something that I’m interested in.”

Rich hopes to engage viewers’ eyes as well as their minds with this work, affecting them enough that they’ll seek more information about these environmental impacts.

“I don’t want to make an ugly image of an ugly thing,” said Rich. “I want to try to make a beautiful image of something that is abhorrent and catch people’s attention and get them interested in that place before they just dismiss it as a problem that they don’t want to deal with.”

Rich’s decades-long attention to the nature and conditions of waterways in the South also means he’s able to trace the ebb and flow of conservation efforts. He notes that improvements in the French Broad River, which thrived in decades following the Clean Water Act of 1972, is now displaying effects of recent weakened enforcement of that legislation. Rich is able to document gradual changes in rivers he’s photographed through interactive digital mapping.

“I have an interactive website that maps the locations of the different photographs I’ve taken, and then it uses Google Maps to show what that location looks like now via satellite,” said Rich. “So, for example, the Tennessee project is fascinating because there’s been a lot of different projects on the Tennessee River over the past 10 years, so my photographs from 2007 look totally different than the current satellite images.”

The beauty of Rich’s work belies the complex, longstanding problems that lurk within and around the water. With a continued focus on documenting the conditions of an expanding range of rivers, he hopes his art will, ultimately, bring the jetsam to the surface of the public eye. 🌲





Preston Schaefer, freshman
Photo by Scott Dean of CCU Photography

Displaced



With the arrival of Hurricane Florence, CCU's class of 2022 endured the most unpredictable first semester in the history of the University. While all levels of the institution were profoundly impacted by the storm, the newly arrived freshmen held a unique perspective on the experience. The scope of their response included a range of emotions, a discovery of coping techniques pulled from their very core and, in the end, a broader recognition of the world around them.



Photo from Shutterstock.

On Aug. 18, 2018, 2,329 new freshmen arrived on campus to start their academic careers at Coastal Carolina University.

On Sept. 9, 2018, 2,329 new freshmen were told to leave.

Three weeks into the semester and, for most of them, their first time away from home, these thousands of students were given instructions via official CCU email to stack their dorm furniture on their beds, pack a bag with three days' worth of clothing and vacate the premises because a category four hurricane, accompanied by potentially deadly wind, rain and flooding, was headed their way.

With cellphones buzzing and dorm hallways crowded with activity, these students had 48 hours to make and implement a plan for evacuation. They held conversations with terrified parents, debated the merits of riding out the storm locally, negotiated a ride or a stay with roommates, plotted charts and predictions on the Weather Channel, and loaded up on gas and snacks. On busses, planes, trains and automobiles, they departed as instructed, with no idea when, how or in what condition they would return.

Hurricane Florence barreled into the Carolinas Sept. 13, 2018, bringing wind, record amounts of rain and historic

flooding to Conway and surrounding areas. The effects of the storm — including the before, during and after stages — made for sensational news headlines and dramatic video footage broadcast around the country. However, for those CCU students inside the narrative, those three stages of preparation, endurance and recovery extended beyond weather conditions to have a critical impact on the emotional, social and academic dimensions of their lives.

We asked freshmen students in Colin Burch's English 101 course to write a memoir on their experiences during the nearly three-week evacuation surrounding Hurricane Florence. Their stories of drama, confusion, pain and boredom, with interjections of kindness, benevolence and humor, offer a glimpse of the atmosphere that embraced the campus and lingered throughout the academic year.



"The hurricane...helped me to build a bond with my roommates that I never thought I would."

"Nothing is more frustrating than being told you have to evacuate your own home weeks after moving in. The feeling of being unprepared overwhelms you. You try to be optimistic, telling yourself a mini vacation is what you needed this whole time, but one look at your finances and that mini-vacation turns into your worst nightmare."

– Kevin Cordero

"When they gave us the order, we all jumped as notified — it was time to get out, however and as fast as you could. The next few hours ensued with stuffing every bag I had with what I held precious. When I found a moment to catch my breath, I joyously called all my friends back home, and told them we would be seeing each other in a matter of hours. Screams of delight on the other side of the line caused me to numb my previous worries about Coastal's destruction and craziness that could ensue."

– Mimi Oliver

"The tension in the bus is palpable because the Palmetto 89 train would be the last train out of the station due to the impending hurricane. The traffic going west was significantly worse than usual because of the evacuation along the East Coast. Around me, I see everyone checking their phone every few minutes and eagerly shuffling in their seats. As the time for departure is approaching, I see individuals growing increasingly worried. As I check the iPhone maps again, the expected time of arrival has us missing the train by three minutes. I update my dad that we are most likely not going to make it."

"A girl in the front of the bus says Palmetto 89 has been delayed five minutes, and the whole bus sighs because that is five minutes we desperately need."

"As we pull up to the road that would lead us to the station with 10 minutes to spare, there is a sign blocking the way: ROAD CLOSED. A boy in the front of the bus directs

the driver to the station through backroads and behind random buildings. We pull up a street over from the station as we can see the train pulling in. The driver says, 'Would you like me to try to pull around?' Almost completely in unison, we respond 'No, thanks!'

"As a group of united, stressed Coastal kids, with sprinkles of teal in the crowd, we run across the street into the station, and we go right through the station out to the train. One of the workers says, 'Wow! You all just barely made it.' I text my dad as I finally get to sit on the train: 'Hey, finally on the train just made it.'

"He sends me a video of his whole office cheering my transportation victory."

– Allison Clark

"Running around the house like a chicken with my head chopped off trying to get everything put up before Florence swept it away, I get a phone call from a close friend...she needs my help to move her family's belongings out of their home, which is on the river. Growing up living right next to the Waccamaw River, I know what kind of damage we were going to have and how tremendous the flooding was going to be, so I stopped what I was doing, went over and helped move everything out. It wasn't a one-day process; it took about three days — trips after trips, loads after loads, and days after days."

– Hannah Brachter



Once these thousands of CCU freshmen arrived at their destinations, whether it was their own home, a roommate's home, or some other landing place on their "hurrication," most of them settled in comfortably — for the period of a few days that they were expecting to be evacuated. After the first few email updates and the announcement that campus would be closed another week, and then another



week, emotional states shifted from tolerant, to frustrated, to desperate.

“By the end of the first week I was so prepared to return to school that I had my bag packed before I had it unpacked.”

– Daniel Holland

“Day 13 of the evacuation: Still no sign of when we will be able to return. Sitting in my room with four other guys, I wondered how I got myself into this situation. Why me? Why now? Things were going so good at school: I was making new friends, I was finally getting comfortable in my schedule, fraternity rush was starting. But just like the school, the Weather Channel can’t make up their minds on when this will be over. I laid in my bed just wishing that this was all over. Assignments were piling up on me, and five restless Northerners were becoming unsatisfied with their Southern escape.”

– Daniel O’Hara

“Now that the storm was over, we all had to worry about our houses flooding. The forecast said it would take just a couple of days for the rivers to reach major flood stage, so thousands of residents had only a couple days to move everything they had ... I passed most of my day helping friends empty their whole house. Once we moved everything,

that’s when the waiting game began. The rivers filled up quickly, and for my friend to get to her house, I had to take her by boat every time.”

– Jarrett Mishoe



And then they returned to campus. From the wildly disparate experiences they had endured over a period of 20 days, the freshmen returned to CCU disoriented and unsure of the strength of their recently planted social and academic roots. As they slowly returned to their daily routines, they realized the entire CCU environment — professors, roommates, classes — had profoundly changed.

“The drive from that airport felt like the longest drive of my life. I was left alone to think about the struggles that were to come. At this point, I finally began to get the emails from my professors, who honestly weren’t even sure how to make up the missed time. It would be a struggle for all of us.”

– Tanner Hebeisan

“The energy throughout the campus had changed. It was like no one knew what to do with themselves or how to act. The frustration, stress and worry was shown across almost

"I know going forward that I will be much more aware of the events and problems happening around the country instead of only being aware of what is going on around me."

every faculty member and student, including myself. That first week back, I was handed a new syllabus for all of my classes. Deadlines were pushed up and back, lessons consolidated, adding additional days to the schedule to fit all the material in. I had the feeling that no matter how much effort I put in, I would have dropped the ball in one class or another."

– Alyssa Rizzo



Without exception, CCU students wished they had been granted a typical first-semester experience rather than the chaos that was Hurricane Florence. However, many expressed value in lessons learned through the ordeal, ranging from gratitude to empathy to a new worldview.

"I have never been happier to see a cotton field than I was on my ride back to school. The hurricane was altogether an unpleasant experience, but it helped me to build a bond with my roommates that I never thought I would. Better yet, it made me more excited to call Coastal home, as I missed being away for so long. I would never trade this experience for anything else."

– O'Hara

"This hurricane did not affect me to the degree that it affected other students, faculty and staff. I did not have a lot of responsibilities or feelings during the storm, but I learned a lot through this evacuation. While all was going well back home, Hurricane Florence was ruining lives in the Carolinas. I know going forward that I will be much

more aware of the events and problems happening around the country instead of only being aware of what is going on around me."

– Isabella Kitzberger

"It was rough, but we endured. For those of us students who weren't scared off and put in the work, we are still here. We faced the storm, we pulled together, we pushed with everything we had, and we made it through."

– Hebeisan

"It made me more excited to call Coastal home."





DIAZLE



Photo by Felipe Lannes

Screenshots from Alpha-Beats or Color Song courtesy of Nick Jr.

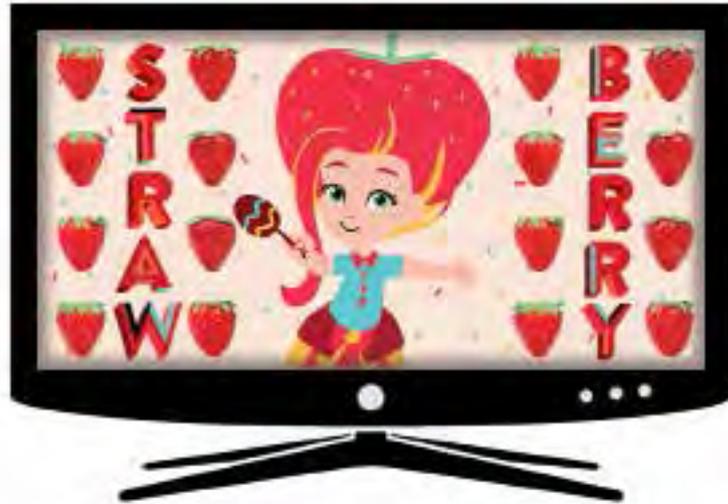


Liveliness in literacy

Barbara Astrini's playful design for
Nick Jr. earns 2019 Emmy award



In 1997, 11-year-old Barbara Astrini moved from Sao Paulo, Brazil, to Myrtle Beach, South Carolina. Speaking little English and trying to find a way to fit in at Myrtle Beach Intermediate School, Astrini turned to picture books, television and other forms of media to help her to learn the language of her new home.



“TV networks like Nickelodeon and Cartoon Network – that’s how I learned English.”



Junie B. Jones. Rugrats. Lizzie McGuire. These were the characters that filled Astrini’s world in the afternoons, when colors and images combined with sounds and words allowed her, gradually, to make sense of the world.

“When I first moved to America and barely knew any English, I picked up a copy of a Junie B. Jones book, because I was attracted to the silly cartoon on the cover,” said Astrini. “Every night, my mother and I read each page painstakingly, checking a translator dictionary often. It took a while, but finishing it was a huge success for both of us.” Television also played a pivotal role in her early education.

“TV networks like Nickelodeon and Cartoon Network — that’s how I learned English,” said Astrini. “I would put captions on and learn; that’s how I survived on the playground.”

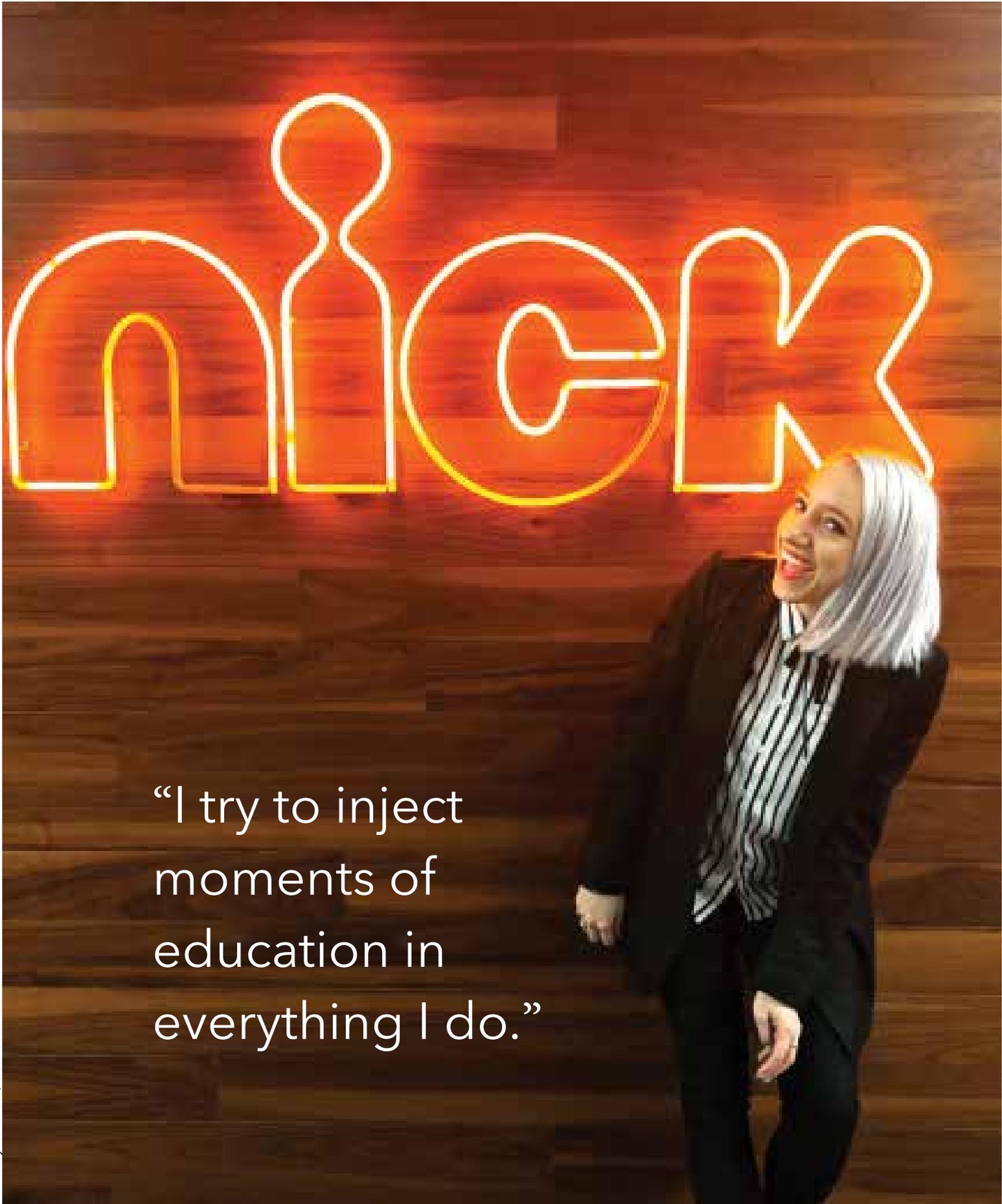
“Survived” may be an understatement for this graphic artist who went on to become an award-winning associate art director at Nickelodeon in the Nick Jr. Creative Department. A 2011 CCU graduate with a degree in graphic design, Astrini now lives in Manhattan and creates bright, engaging graphics and animated videos with names like “Alpha-beats,” “Fruit Boogie” and “Through the Glass Slipper” for a preschool audience. Her recent short piece for Nick Jr., “Color

Sing: RED,” won a 2019 Emmy award for Outstanding Short Format Children’s Program.

Astrini’s work, considered the field of “edutainment,” can be seen in the seven-minute interim between programs on Nick Jr. For example, she might create a promotion for a new episode of *Paw Patrol*, or an announcement for the time of a particular program’s airing. Also, she creates short (one- to two-minute) educational videos that air between programs and are also increasingly being used on a Nick Jr. paid mobile app. One short video she created in 2018, titled Nick Jr. “Alpha-beats,” won a Parents’ Choice Award, presented by the renowned nonprofit organization Parents’ Choice Foundation.

“My audience is young and just learning to read,” said Astrini. “I try to inject moments of education in everything I do, especially with literacy. Even when we are making graphics that say “Monday at 7 p.m.,” I want to make sure those letters are readable to our preschoolers, so they can begin to connect letter shapes with sounds.”

Astrini’s artistic journey began in high school, when she earned a degree in digital communications from Horry County’s Academy for Arts, Science and Technology (AAST) in 2008. She continued her interest in graphics and digital media at CCU, where she encountered



nicar

“I try to inject moments of education in everything I do.”

Photo by Andrea Jones



“My nieces and nephews are my first focus group.”



inspiration and high expectations in both her professors and opportunities in student media.

“I call them the holy trinity: Paul Olsen, Scott Mann and Jeff Case,” said Astrini. “The three of them played very different roles and were each very important to me. Paul Olsen pushed me to do design when I was originally a journalism major; Scott taught me to be tight, nimble, proper and professional; and with Case, it was opening my creativity notes.”

While she names him as a divinity, Mann, associate professor in the Department of Visual Arts, claims it was Astrini’s initiative, energy and talent that propelled her to the top of her industry.

“She came in with a lot of expertise and a lot of ambition,” said Mann. “I was pretty demanding, and we kind of butted heads a little bit, which was fantastic. It made her work harder, and she had a strong group of students around her, so she was pushed by me, her colleagues, and her other professors, and she

had a lot of motivation to do a lot of different things.”

During her years at CCU, Astrini became involved in the student newspaper *The Chanticleer* and student literary magazine *Tempo*, for which she won a design award that remains on her website today.

“Getting involved in those was the best part of Coastal,” Astrini said.

After graduation, Astrini worked at a marketing firm in Myrtle Beach for a year before moving to Raleigh-Durham, N.C., for a position as graphic designer. In February 2015, she landed her first role at Nickelodeon,





Photo by Andrea Jones



as designer/ animator, and the shift from Nickelodeon to Nick. Jr. was a personal decision based on her interests.

“That was a lateral move that I chose because I love working with

preschoolers,” said Astrini. “I think it’s really cool, the responsibility we get to make educational cartoons. I take that really seriously.”

Today, Astrini, who became an American citizen in 2018, lives with her husband, Devin Currie, who also attended AAST and CCU and works at Scholastic. She keeps close ties with CCU, having recently taken a group of graphic design students, accompanied by Mann, on a tour of Nick Jr. Studios when they visited New York. In addition, she remains close to her family and looks to them for inspiration and preliminary feedback on her work.

“In Brazilian culture, family is very important, and mine has played a huge role in my work,” said Astrini. “I send my parents screenshots of all my illustrations before I publish them, my sisters always happen to be around when I have big inspiration, and my nieces and nephews are my first focus group.”

Astrini credits those around her as catalysts for her success, but Mann tells a different story, one of initiative and determination.

“So much of the great work she did, she did all on her own. There was nobody to suggest it to her or anything like that, she just ... she was a go-getter, and she still is. That’s why she’s in the position she’s in.” 🌲

“She was a go-getter, and she still is. That’s why she’s in the position she’s in.” -Scott Mann



Bog in a Basket: Honoring Horry Heritage

Many in the South have wondered what sets chicken perlou apart from chicken bog, while most in the remainder of the country can't even imagine the personality that ferments in this metaphorical stock of South Carolina's impressive food history. Rumor has it that the dish of rice, chicken and spices is meant to mirror the humid, swampy Horry County environments of Myrtle Beach, Conway and Loris, S.C., with the "bog" signifying a stewed texture. These unique elements, as well as the story behind them, make chicken bog a perfect culinary cultural identifier as well as a perfect subject for The Athenaeum Press, CCU's student-driven digital media publishing lab.

In November 2018, the Press released "A Little Chicken and Rice," a project that spanned two years of student research and development. Methods ranged from on-the-ground interviews to archival rummaging and yielded a book — part recipe, part narrative and part illustration — paired with a DIY chicken bog kit, available in both basket and box iterations. The project documents a diverse group of natives who have a deep-rooted, spiritual connection to their own form of Horry County's signature dish. The package also includes a rich orchestra of stock spices, iconic Carolina gold rice, and easy-to-follow recipe instructions that perpetuate our Lowcountry legacy. 🌿



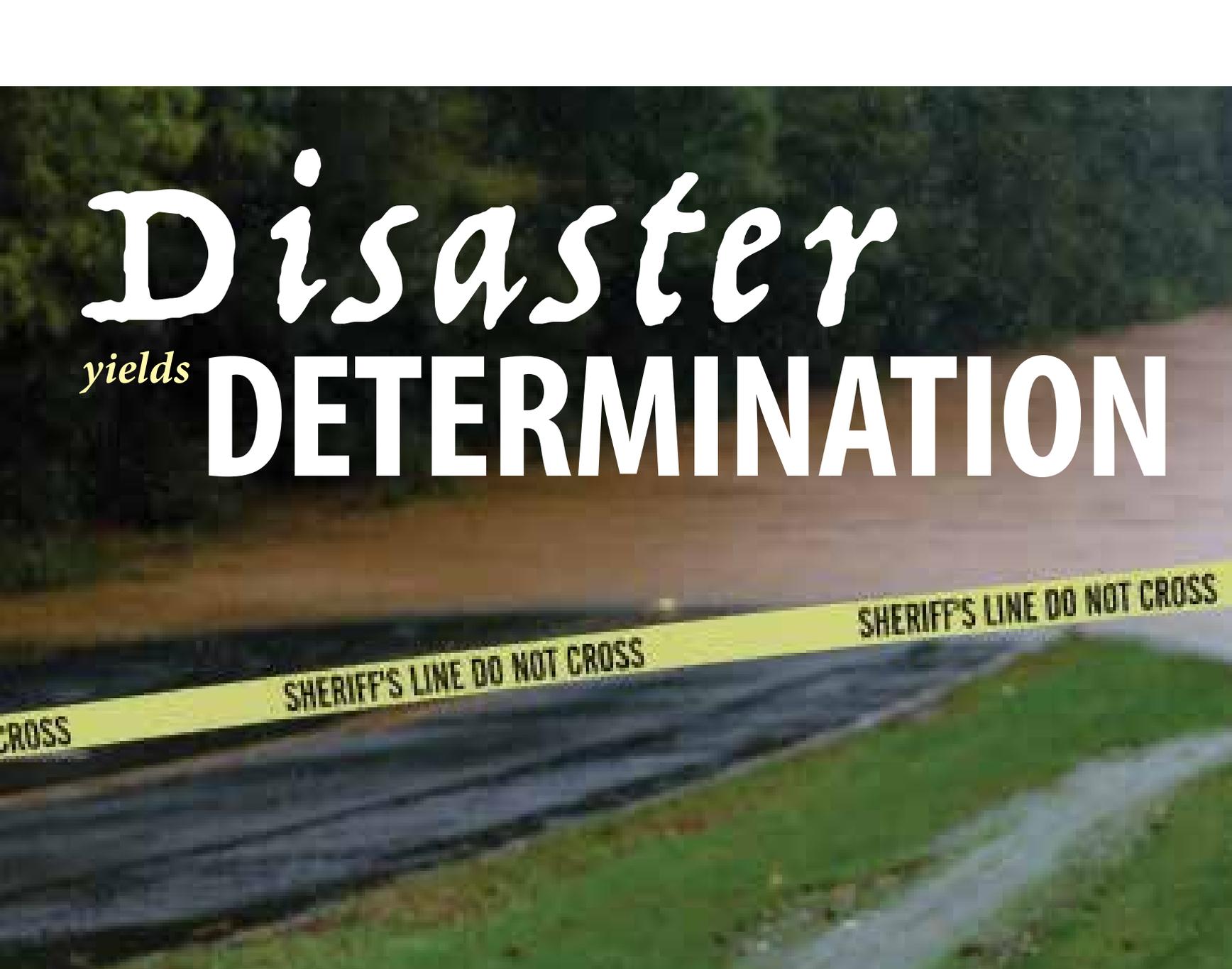
Visit *The Athenaeum Press* at theathenaeumpress.com for information about ordering, or to offer support for future projects.



Veronica Gerald, Latonya Gore, Wayne Skipper and Tory Gibson participated in a community panel on the diversity of chicken bog at the "A Little Chicken and Rice" project launch.



Photos by Thaddeus Robinson of CCU Photography



Disaster *yields* DETERMINATION

Philosophy course morphs into environmental advocacy following Hurricane Florence

Coastal Carolina University, Conway and surrounding areas had scarcely recovered from Hurricane Matthew in 2016 when Hurricane Florence made landfall in October 2018, producing a second 500-year flood in the span of just two years. With hurricane season becoming a yearly obstacle, what do we, as a University and a community, do when flooding is our new normal?

With three weeks of classes canceled and students, faculty and staff suffering from flooding, CCU, like most of the Carolinas, was left reeling after Florence. While our campus came together to recover and adapt to the lost class time, Julinna Oxley, professor in the Department

of Philosophy and director of the Women's and Gender Studies program, saw an opportunity for experiential learning in her Social and Political Philosophy course. She took on the challenge of restructuring her syllabus to focus on hurricane preparedness and infrastructure at CCU in the aftermath of the storm.

Oxley lived in New Orleans in 2005 when Hurricane Katrina hit the area and knows the perils of inadequate infrastructure firsthand. She argues that, with a better long-term infrastructure plan in Horry County, our area wouldn't have suffered the degree of road closures and housing development flooding that followed the hurricane.

“When the flood started happening, I was like, ‘Wow, this is a great opportunity for us to see how social political philosophy has impacted what’s happening right now,’” Oxley said. “People say ‘natural disasters,’ but they’re never natural disasters; there’s a social and political condition that has made that situation either better or worse.”

The ultimate goal of Oxley’s restructured class was to present ideas and recommendations to move CCU toward becoming a more sustainable campus and community. For the second half of the semester, students researched sustainability initiatives and interviewed staff members at CCU and other universities in areas impacted by hurricanes. They used the material and data to formulate a proposed plan for hurricane preparedness and environmental protection.

Nakkara Hess, an interdisciplinary studies major focusing on the ethics of environmental security, was part of Oxley’s class and is invested in the mission of environmental advocacy.

“Although CCU is no stranger to hurricanes, Hurricane Florence resulted in new problems for the University that were previously unseen: Road closures made it so the school could not supply food, and students experienced new rates of poverty due to the lack of work,” said Hess.

Oxley’s restructured experiential learning course gave Hess and other students the opportunity to take on a project that tackled real problems and demanded real solutions.

One staff member the students consulted was CCU sustainability coordinator Jeremy Monday, who believes in Oxley’s mission to take students out of the classroom and into the world of environmental action.

“Experiential learning is incredibly important as it pertains to environmental advocacy,” said Monday. “It is often hard to understand the impacts that humans have on the environment when only receiving information from a book.”

Oxley’s course concluded with a day of activism in the Lib Jackson Student Union rotunda, where her students conducted surveys about student experiences with the hurricane. They also distributed materials to raise awareness of the Sustainable Development Goals Accord and collected signatures on a petition encouraging CCU to affirm the University’s commitment to inspiring and advancing education’s critical role in fostering sustainable development.

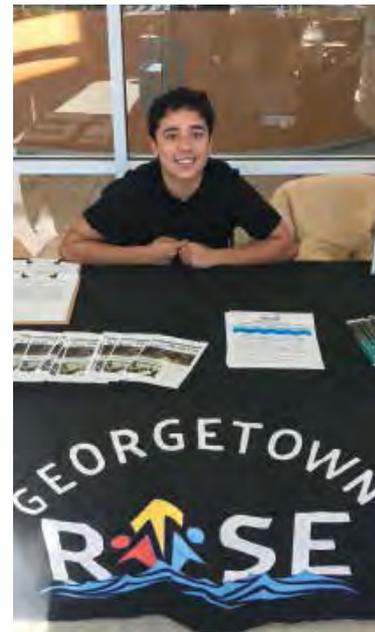
“If you integrate sustainability into every aspect of the University, it makes a massive change,” said Oxley. “We hope to bring awareness to the need for the University to do something comprehensive, and it will only be to the benefit of the University.”

The restructuring and shift in direction for the course was challenging for both Oxley and her PHIL 315 students, yet they believed the effort was worth the potential result. As the semester progressed, Oxley said one sentiment became a refrain among her students.

“We care about Coastal; we care about what happens to Coastal.” 🌲



“We care about Coastal; we care about what happens to Coastal.”



Top, left to right: Julinna Oxley with students Gianna Fine, Frank “Coby” Newell, Douglas Sophia and Tori McCray; above: Nakkara Hess participates in an event to raise student awareness of sustainability issues on campus. Photos by Julinna Oxley.





Photo by CCU Photography

FROM COLUMBIA TO CONWAY COURT IS IN SESSION

The bench, the flags, the podium, the court reporter, the air of solemnity: None of it was new to the five justices seated on stage.

However, for the Coastal Carolina University audience, the scene was more foreign than familiar. Despite the fact that they sat in their own Wheelwright Auditorium, the students, faculty and community members were exposed to an entirely new environment.

In April 2019, the S.C. Supreme Court held two sessions on the campus of CCU in an effort to increase the accessibility of the judicial branch of state government. The justices left behind the state courthouse in Columbia, S.C., for the first time since 2010 to get in front of members of the public who don't have experience viewing their professional activities.

"They're having a push to be more visible, to let people in behind the curtain," said Jacqueline Kurlowski, director of CCU's Edgar Dyer Institute for Leadership and Public Policy and organizer of the event. "The justices want [the general public] to experience what goes on in this branch of government."

The session provided an opportunity for viewers to increase their understanding of public policy and law and for students to connect their coursework with an authentic, professional setting. In addition,

it was important to the work of the Dyer Institute, with its mission of offering students active learning opportunities in order to develop engaged, civic-minded citizens.

Cases ranged from a murder trial to a disability claim to an appeal of a utility rate increase, and proceedings were held in front of a crowd of about 100 students, faculty members and community members. Emily Johnson, an English major who observed the sessions, said the experience gave her a realistic glimpse of her future career.

"I was surprised and honored that the S.C. Supreme Court decided to come to Conway and hold hearings on Coastal's campus," said Johnson. "As a future law student, I took the opportunity to attend the sessions with excitement and gratitude."

Justice Kaye Hearn, the first S.C. Supreme Court justice from Horry County, who was appointed to the bench in 2009, is pleased that the court is taking its show on the road.

"It's good for the public to understand and appreciate what we do," said Hearn. "It's a historical event, an opportunity for them to see the five members of the Supreme Court in action, and I'm glad people came out to observe."

Though no dates or locations have been finalized, the S.C. Supreme Court plans to continue the initiative of traveling around the state, encouraging the public to approach the bench. 🌳

≡ THE OFFICE

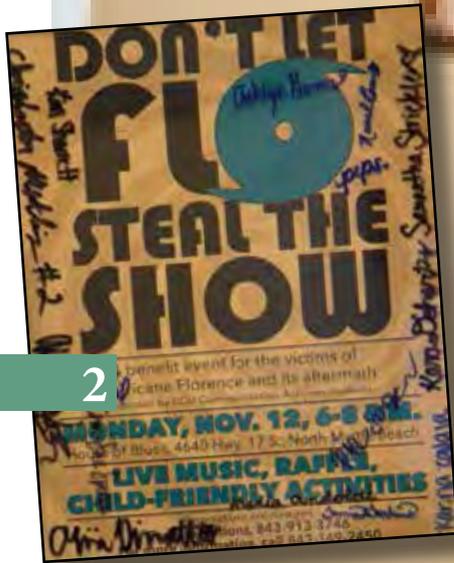
with Deborah Breede

A faculty office is an intersection of classroom and individual, of scholarship and identity. Offices reflect an accumulation of a pedagogical and intellectual life that evolves and shifts with the passage of academic years. Rife with meaning, the materials that appear on the walls and shelves of a faculty office are intentionally placed, and inquiries into their context can yield fascinating insights.

Pop into her office any time — she’s got a minute to talk about classes, campus activities, student organizations or current events. All these topics relate to her field of communication, and her office is a warm, welcoming place where students feel safe and valued. Even better, ask Deb Breede, professor in the Department of Communication, Media and Culture, for some context on one of the unique items that adorn her office. There’s a world of material here, from personal photographs to student work to mementos from experiential learning events to props used in her interpersonal communication class. The stories she tells might elicit laughter, sadness or surprise, but there’s always some element of the unknown that gives the listener food for thought.



Photo by Jaclyn DiGiorgio



2



3



1. Red Riding Hood

Created for Breede’s Interpersonal Communication class based on mentorship, this student painting titled “Red Riding Hood” ironically depicts an anti-mentor. The image is based on an abusive relationship

that nevertheless taught the creator important lessons about what to avoid in an interpersonal dynamic.

2. Don’t Let Flo Steal the Show

Breede’s Communication Activism course changed gears following Hurricane Florence in Fall 2018, shifting its focus to environmental activism and culminating in an educational fundraiser for hurricane relief. This flyer from the event, which raised more than \$1,000, was

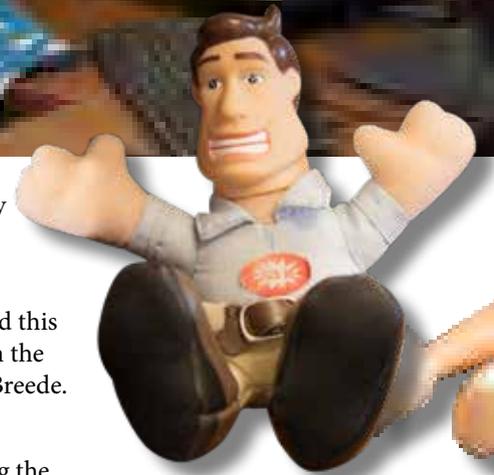
signed and presented to Breede by participating students.

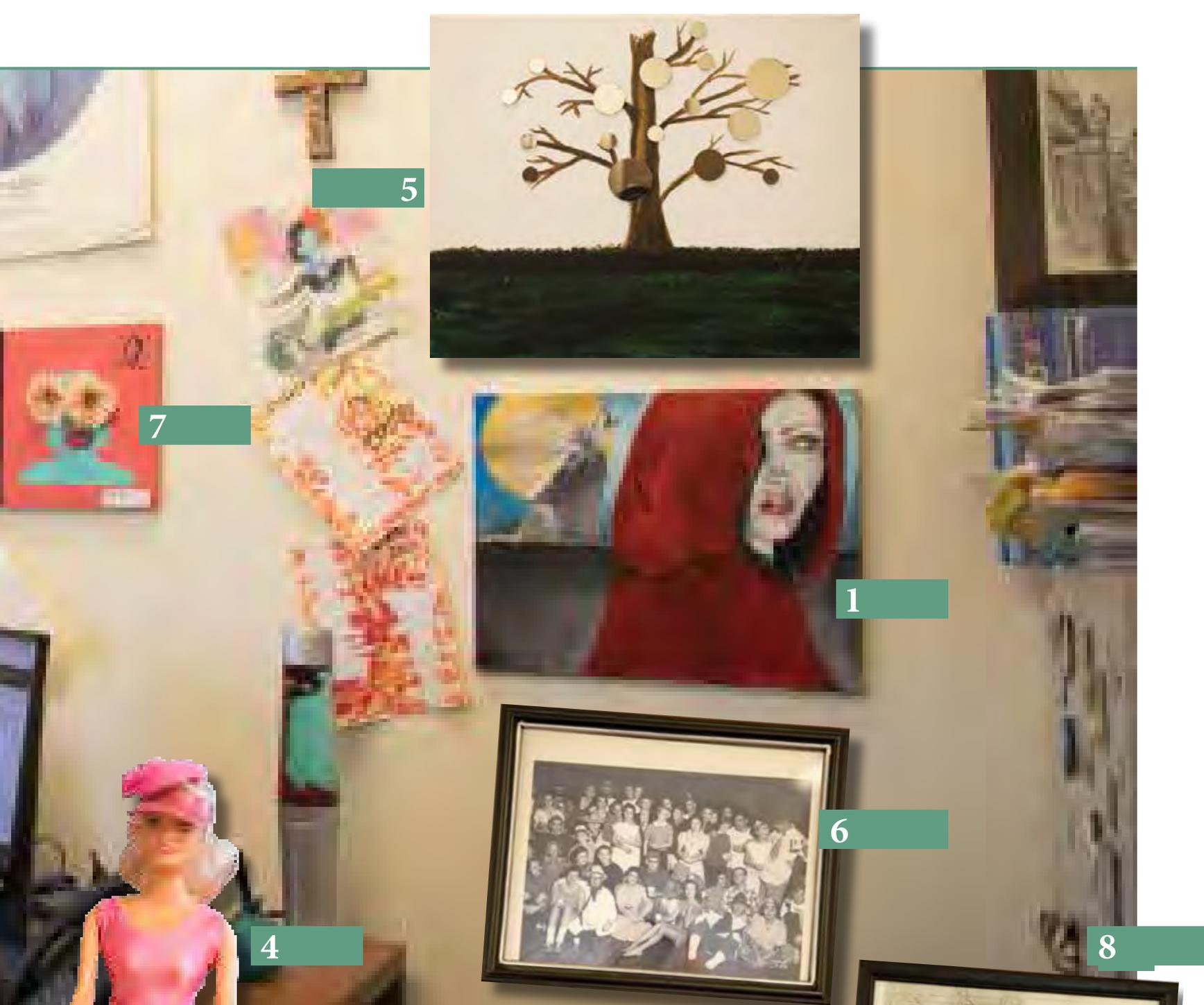
3. Chanticleer

A student soccer star who received this gift as an athletic honor passed on the prestigious Silver Chanticleer to Breede.

4. Barbie and Mr. Right

Breede uses these dolls in teaching the concept of semiotics to explore stereotypes and representations of gender. The physical proportions of “Fitness Barbie,” Breede explains, are so askew that if the doll were human, she would be unable to walk upright. “Mr. Right” is a male who speaks in recorded satirical phrases such as “Oh dear, I believe I am lost. I think I’ll pull over and ask for directions.”





5. A reflection of self

This student piece, created as a final project in Breede's Communication Theory course, represents Charles Horton Cooley's "looking glass self" and its relation to symbolic interaction.

6. Family legacy

This group photograph featuring Breede's mother and father was taken at a fraternity function circa 1954 at Old Dominion College, currently Old Dominion University, which is also Breede's alma mater.

7. I and me

George Herbert Mead's concepts of "I" and "me," which represent the individualized self versus the socialized self, are reflected in this student project. The "me" is a self that evolves through interaction

with others, and the "I" is the response of the individual to the attitude of the community.

8. A true original

This original charcoal drawing by Breede's close friend Ed Roebuck depicts his boyhood house in their mutual hometown of Pungo, Va. Roebuck gained notoriety when his paintings were seized by the IRS for auction when the artist didn't pay his taxes. Roebuck broke in to the storage area and painted a black "X" on each work, which drove their value up and resulted in royalties far exceeding his delinquent tax bill. 🌲



Garrett Griffin

Starting teal traditions and making music

As the fall semester began in August 2018, Coastal Carolina University band members found the chance to permanently mold the shape of Teal Nation music when the new director of bands took his first steps on a campus as a collegiate professor.

Photos by CCU Photography



“It’s interesting and exciting for students to make new traditions themselves and create that culture.”

Since then, Garrett Griffin, assistant professor in the Department of Music and director of bands, has been leading and encouraging his students to sculpt the identity of sound on campus in fresh, innovative ways.

“I knew that this was really an opportunity to build traditions and also expectations of what the brand program can be here at CCU,” said Griffin.

Throughout his career in music, Griffin has become a bit of an expert in building traditions with bands. After earning his B.A. in music education from East Carolina University, Griffin taught high school music at West Johnston High School in Benson, N.C., for nine years; under his leadership, the marching band performed at the 2008 Macy’s Thanksgiving Day parade and the 2010 Disney Christmas Day parade. He earned his M.M. in instrumental conducting and is currently pursuing his Ph.D. in music education with a focus in instrumental conducting from the University of Florida. As a graduate teaching assistant, he worked with the award-winning Gator Marching Band.

When Griffin got the call that CCU was

looking for a new director, the most appealing factor to him was the opportunity to establish a high artistic standard.

“It was intriguing to me because the program is so young,” said Griffin. “Some bands have certain things that have been done for decades, whether you like it or not.”

Regiments on campuses such as the University of Florida, University of Michigan and the University of Notre Dame were started nearly a century ago, he explained. CCU’s program began in 2003.

“Coastal doesn’t have 100 years of tradition,” said Griffin. “It’s interesting and exciting for students to make new traditions themselves and create that culture.”

The classic look, feel and sound of a marching band at a football game is part of the tradition Griffin is envisioning, but the idea of incorporating art into the athletic experience is also important.

“For football games, the experience is the pregame, the game and halftime, and there are musical entities that you expect,” said Griffin. “Sitting in silence during a timeout is not part of that experience. At the same time, bringing quality arts to football games is es-

sential because it exposes people to those arts who might not have ever had these experiences,” said Griffin.

Jesse Willis, associate professor and the director of percussion studies in the Department of Music, believes Griffin will be the leader to establish Chanticleer band traditions.

“Having Garrett as director of bands is a chance to build the program and allows him to put his unique stamp on it,” said Willis. “We want to create things that will stick.”

After Griffin’s first academic year on campus, it’s clear that CCU’s band program seeks to lay the foundation for a future of music, and student musicians are pleased with Griffin’s approach.

“He’s a strong leader because of his ability to level with the students and understand what we need while also holding firm with his expectations,” said T.J. Anderson, a senior music major, who has worked with Griffin since August 2018.

With Griffin leading the charge, watch for the Chanticleer Regiment marching band to bring its best game to the field in Fall 2019 and beyond. 🌳



CONNECTIONS in **Kazakhstan:**

CCU builds a cultural bridge through arts and humanities

Where the hills spill into the cities and old architecture blends with buildings of an urban sensibility, bridges continue to be built — not over the serene, winding rivers, but across cultures.

Three Coastal Carolina University faculty members have extended the reach of Teal Nation across the world to Kazakhstan by using arts and humanities as a vehicle for cultural connection, and that move has already sparked development of a continuing initiative. During the summer of 2018, Anna Oldfield, associate professor, and Emma Howes, assistant professor, both of the Department of English, and Ben Sota, assistant professor in the Department of Theatre, partnered with Kazakh National Academy of Arts (KAZNAA) to devise 20 artistic and academic workshops for students at three different universities in the country.

Oldfield called the adventures abroad “scholarly diplomacy.”

“It’s a way to make people-to-people connections through a mutual love for teaching and learning,” said Oldfield.

From the first session at KAZNAA, Oldfield knew the program was

a unique opportunity to not only represent the CCU community but also expand it to new, passionate scholars.

“I knew we would be welcome in Kazakhstan, which is a very hospitable country, but I was surprised at the great enthusiasm we met at every venue where we did workshops,” said Oldfield, who visited Kazakhstan on a Fulbright Grant in 2017.

Howes believes the understanding gathered in the academic setting in Kazakhstan, rooted in a passion for craft, facilitated the strength of personal ties.

“Every time we left a location, it felt like we were leaving friends we had known for much longer than a few days,” said Howes.

Armed with academic knowledge and open minds, Oldfield, Howes and Sota taught in-depth workshops on translation, academic writing and physical theater, respectively; however, the real work took place well beyond the classroom.

“The people at every university went out of their way to take care of us and treated us like honored guests and also as friends,” said Oldfield. “They invited us to their homes, to picnics and on beautiful but



Emma Howes

Ben Sota

Photos courtesy of Emma Howes

challenging mountain hikes.”

The beauty of the area, Howes added, was heightened by the locals’ welcoming nature.

“Our hosts took us to vibrant sites in their cities that we would have never been able to access otherwise, showing us the diversity and the richness of Kazakh culture and landscapes,” said Howes.

Sota said the social and cultural dynamics of the area made it a particularly inspiring place to teach.

“I was struck by how multicultural and diverse Kazakhstan is,” said Sota. “Everyone shares their culture, and one is not valued over another. The arts are not separate, but they inform each other. It was really refreshing.”

Oldfield, Howes and Sota hoped their Kazakhstan experiences would prompt future outreach to universities in the area and that CCU would continue to build the connection with the scholars who had their first taste of Teal Nation. Just one year later, those hopes are being realized.

Howes has been awarded a Core Fulbright Teaching Fellowship at the Kazakh Ablau University of International Relations and World

Languages in Almaty, Kazakhstan. Howes will spend the 2019-20 academic year teaching academic writing in English at this institution. In addition, Madison Rahner, a student in CCU’s Master of Arts in Writing program, will spend four weeks in the country in Summer 2019 teaching academic writing. While it is her first time traveling to a country in the eastern hemisphere, Rahner feels ready to embrace the differences in culture, and she believes the hospitality of the country and the dedication of the students provides an optimal setting for learning.

“These are students who are excited to learn English from a native English speaker,” said Rahner.

As CCU fosters relationships with universities abroad, individuals such as Oldfield, Howes, Sota and Rahner will continue to seek adventure in new places and identify the life-altering perspectives from the voices they encounter.

“Much of this work teaches us to pause when we encounter language in a new way,” said Howes, “and to try to find value in our own voices as well as those of others.” 🌱

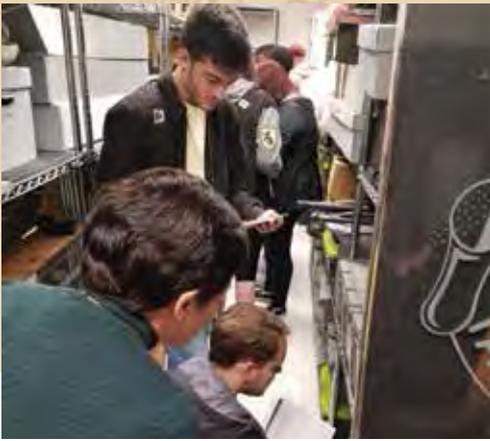


MAKING CLONES OF BONES

CCU students collaborate with area museum
to create renewable, accessible exhibit

There's a beaver skull in the Horry County Museum.

The skull itself may be of mild interest to visitors, but the real story lies in how that skull got there and the nature of the display, which represent both a collaboration with Coastal Carolina University and a peek at how technology has the potential to transform museum operation.



Photos courtesy of Katie Clary, Carolyn Dillian and CCU Photography

The skull is one piece of an exhibit titled “Printing the Past: S.C. in 3D,” which opened in April 2019 and is a partnership among two Coastal Carolina University experiential learning classes and the museum. History 392: Museums & Communities, and Anthropology 432: Cultural Resource Management, came together under the direction of M. Katie Clary, assistant professor in the Department of History, and Carolyn Dillian, chair and professor in the Department of Anthropology and Geography, respectively, to create a museum exhibit accessible to individuals with sensory differences. All original pieces were recreated through a 3D printing process, making them available for handling, and information is displayed through Braille and an audio recording in addition to the written word.



The result is an 18-piece exhibit that displays Horry County artifacts dating from 1.8 million years ago and invites visitors to see, hear and feel its content. Ranging from Civil War-era artifacts such as a hearing aid and a military medal, to prehistoric fossils such as a baby mammoth tooth and a horse foot, to Native American artifacts such as a pipe and a piece of game equipment, all the items reflect a central connection to Horry County and allow the visitor to understand the individual piece as part of a broader historical narrative.

“Museums have a responsibility to take care of the artifacts that are under our stewardship, but also an ethical responsibility to have accessibility, to make sure people — all people — get to enjoy that stuff, to see it and really experience it and learn from it,” said Walter Hill, director of the Horry County Museum.

Students were intimately involved in every stage of the process, from selecting the pieces for display, to researching the items, to scanning the pieces, to determining the most effective positioning for printing, to conducting the 3D printing, to writing interpretive texts. They were even involved in constructing the stands and designing the display at the museum.

“My students were very excited to have that hands-on factor,” said Dillian. “Experiential learning is very important, and this was entirely new for them.”

Victoria Peck, a student in History 392, emphasized the fact that some individuals feel excluded from museum content because of a sensory difference.

“The idea that we were going to create an exhibit that accounts for the needs of so many different groups of people with different disabili-

ties to make them feel more welcome in a museum setting was really exciting to me,” said Peck.

Dillian, Clary and students consulted with S.O.S. Healthcare, which works with children and adults with autism, and the South Carolina Commission for the Blind in developing the exhibit. They also invited Harold Hatcher, chief of the Waccamaw Indian People, to speak to the classes about the best strategies for interpreting and displaying artifacts from Native American culture.

The items in the exhibit were all part of the museum’s collection, but they’d had varying degrees of exposure, as some were in research collections, some in rotating exhibits, and some on permanent display. The students’ process of selecting which items to highlight was also a benefit to the museum.

“We love bringing in the students because they offer a different perspective, which is often times closer to a perspective of the visiting public,” said Hill. “They offer a fresh look at our collection, and it’s fascinating to see what’s interesting to them, what really rocks their boat.”

The technology dimension of the exhibit was another unique factor, one that holds potential to radically change the ways museums collect, understand and display items. For example, the items in “Printing the Past” will be handled on a daily basis and could erode, break or otherwise become damaged. Traditionally, this would have raised alarm in a museum environment, but now that concern is resolved.

“What’s good about this technology is that now we have the files, so it’s easy for Walter to just call me and say, “Hey, can you print another horse foot?” And they’ll have it the next day,” said Clary.

“Printing the Past: S.C. in 3D” will be on display through the end of year and has potential to become a traveling exhibit. Eventually, Hill plans to incorporate the pieces as permanent installations throughout the museum so that everyone, regardless of sensory abilities, will be able to connect with the historic treasures and resources of Horry County. 🌲





Forging Connections

CCU faculty awarded National Archives grant for the Gullah Geechee Digital Project



Left: Beulah Pyatt in her Pyatt Convenience Store on Sandy Island

Above: Deacon Joseph Murray, Gracie Gadson and Rosa Murray perform at the University of South Carolina-Beaufort (USCB) Center for the Arts

Photos courtesy of The Athenaeum Press

The story, like the people, has been fragmented, scattered and dispersed. Pieces of the story have grown roots where they landed and produced a world of cultural artifacts: songs, letters, photos, recordings and artistic pieces. Some of these elements of West and Central African culture still exist in areas along the coast of the Carolinas, Georgia and Florida, where Gullah Geechee people settled after being brought to America as slaves and where they continue to live. Other artifacts have been uncovered by researchers and are currently housed in archived collections at various universities or the Library of Congress.

However, there are two shortcomings in the current state of Gullah Geechee cultural artifacts: First, they're inaccessible to the public, and second, many people and descendants of people who produced them are unaware that they've been "discovered" and archived.

Two CCU Gullah scholars have been awarded a grant from the National Archives and Records Administration titled "The Gullah Geechee Digital Project" that seeks to resolve both of these issues. Alli Crandell, director of the Athenaeum Press, and Eric Crawford, musicologist and director of CCU's Charles Joyner Institute for Gullah and African Diaspora Studies, have begun work on a two-year grant of \$270,327 to make Gullah historical records accessible to the public and available to the community members who produced them.

The grant work will involve digitizing current collections at the Library of Congress, South Carolina Historical Society and the Association for Cultural Equity — including 6,900 pages of text, 90 hours of audio and six hours of films — and creating a singular digital website, or finding guide, for materials. In addition, the grant will provide for making connections with community members to inform them of the holdings, seek their expertise in interpreting the pieces, and repatriate items that are held without the owner's knowledge.

"Plantation owners on these islands kept records ... on slave families, on health, on planting techniques, on many elements of their lives," said Crawford. "So we're going to have all that information. After we digitize it, we'll be asking, 'What does that mean? What does it tell us about this culture, and how does it fit in to the bigger story?'"

Making connections between Gullah people and researchers who study the culture is a key component of the work.

"It's important that we join together the scholarship with the practical aspects of the culture," said Crawford.

The grant grew from a 2017 project created by The Athenaeum Press, CCU's student-driven publishing lab, called "Gullah: Voice of an Island," a recording of 80 hours of Gullah spirituals and stories, created in conjunction with Penn Center and churches on St. Helena Island. The grant work will involve experiential learning classes through The Athenaeum Press.

CCU's first Gullah Geechee conference, which was held in March 2019 and drew more than 500 participants, provided a preliminary step for the grant by gathering scholars and community members in one place. Also, it brought representatives from the Library of Congress together with descendants of legendary singer Lillie Knox for a repatriation ceremony, in which original and digitized recordings were returned to the Knox family.

"I think for me it was kind of a preview," said Crandell. "These are the ways we can involve family members and community members in the digital archival process, and think about how much richer the story will be with their input." 🌿

For more information on the Joyner Institute, or to offer support for CCU's 2020 Gullah Geechee Conference, visit coastal.edu/joynerinstitute/give.

Hello...

The Edwards College welcomes Claudia Bornholdt as its new dean on July 1, 2019. Bornholdt comes to CCU from The Catholic University of America (CUA) in Washington, D.C., and in her new role, she hopes to build on the positive momentum that she senses already exists on the CCU campus.

Bornholdt earned her Ph.D. in Germanic languages and literatures, Medieval studies and historical linguistics from Indiana University at Bloomington and has held a progressive series of positions at CUA since 2007, including director of European Studies, chair of the Department of Modern Languages and Literatures, and acting dean of the School of Arts and Sciences.

Among other qualities, Bornholdt brings an international perspective to CCU. Born in northern Germany, just north of Hamburg, she completed her undergraduate studies at Christian-Albrechts Universität in Kiel, Germany. Her family ties span Norway, Germany and the United States, and on a recent sabbatical, she and her husband, Brian Pinke, traveled to Spain, Uruguay, Argentina, Chile, Germany and Norway. During that time, Bornholdt wrote three scholarly articles on three different continents.

When Bornholdt arrived on the CCU campus for the first time in January 2019, she was struck by the comfortable and familiar nature of the people she met. “I noticed the sense of community that’s clearly here,” Bornholdt said. “I had the feeling people work together; people know each other really well. They talk to one another, and they were very welcoming — that was very important.”

During her tenure at CUA, Bornholdt worked to bring unity to programs and departments that viewed themselves as disparate, and she hopes to build on the connections that already exist at CCU as well as create new ones. She plans to focus on interdisciplinary programs, diversity among students and faculty, and connections between CCU and the surrounding community.

Bornholdt and Pinke, who have never lived in the South, look forward to experiencing and exploring a new region of the country. In addition, Bornholdt predicts a shift in her wardrobe.

“I need to add a few items of teal.” 🌿



Photo by Jaclyn DiGiorgio

“I noticed the sense of community that’s clearly here,” Bornholdt said.
“I had the feeling people work together; people know each other really well.
They talk to one another, and they were very welcoming — that was very important.”

Goodbye...to our retiring faculty



Linda Kuykendall

Linda Kuykendall, senior lecturer, taught speech and communication at CCU for 32 years, specializing in oral communication, small group communication and business expertise. She earned her B.A. from Loyola University of the South and her M.S. from University of Louisiana at Lafayette. Kuykendall was instrumental in the creation of the

communication major at CCU and earned a bevy of distinctions, including four nominations for CCU's Student Government Association's Professor of the Year, CCU Adviser of the Year in 2010 and the "LIFE" Scholars Passion Award in 2017. In 2018, CCU alumnus Josh Norman established the Linda P. Kuykendall Scholarship, an endowed scholarship supporting students in the Department of Communication, Media and Culture.



Trisha O'Connor

After retiring from a 40-year career in journalism and newspaper publishing, Trisha O'Connor began teaching journalism at CCU in Spring 2011. O'Connor had worked as a reporter and editor at news organizations in seven states and as executive editor of *The Sun News* in Myrtle Beach. In her foundational role as Media Executive in Residence,

O'Connor offered a unique perspective and expertise to students and faculty in the journalism program as well as CCU administration. O'Connor established The Athenaeum Press, CCU's student-driven publishing lab that produces innovative, contemporary multimedia projects focusing on local areas.



Bob Oliver

Bob Oliver, senior instructor in the Department of History, earned his B.A. from CCU and his M.A. from Clemson University. He began teaching American history survey courses at CCU in 1998. Oliver is a contributing historian to the *South Carolina*

Encyclopedia, a comprehensive reference work of S.C. history, and editor of *A Faithful Heart: The Journals of Emmala Reed, 1865 and 1866*, a chronicle of social and economic woes following the collapse of the Confederacy in Anderson, S.C.



Jack Riley

Jack Riley, associate professor in the Department of Politics, joined the CCU faculty in 1985. He earned his B.A. from Assumption College in Worcester, Mass., and his M.A. and Ph.D. in political science from Claremont Graduate University in Claremont, Calif. His areas of expertise include American politics, the Constitution and political philosophy with

an emphasis on classical political philosophy. Riley has also served as a member of the advisory board to the U.S. Civil Rights Commission and is a past recipient of CCU's Student Government Association's Professor of the Year award.



Jill Trinkka

Jill Trinkka, professor in the Department of Music, holds expertise in children's music and folk music. She studied at the University of Illinois at Urbana and earned her Ph.D. in music education from the University of Texas at Austin. She was a Ford Foundation Ringer Fellow at the Liszt Academy of Music in Budapest, Hungary,

and was instrumental in the redesign of the M.A.T. in Music program at CCU. Trinkka has recorded and published 12 folk music recordings, written four volumes of folksongs and singing games for children, and contributed to *Making Music*, an educational book for grades 5-8. Trinkka also performs as a solo folk artist and sings in the Carolina Master Chorale.

Dean's Corner



Amy Tully, professor in the Department of Music and associate dean of the Edwards College, has accepted a position as director of the School of Music, Theatre and Dance and associate dean of the College of Arts and Sciences at Oakland University in Rochester, Mich.

Holley Tankersley, professor in the Department of Politics and associate dean of the Edwards College, has been appointed to serve as CCU's interim asso-

ciate provost for strategic initiatives and faculty and staff development.

Easton Selby, associate professor and chair of the Department of Visual Arts, has been appointed to serve as associate dean of the Edwards College.

Amanda Brian, associate professor in the Department of History, has been appointed to serve as associate dean of the Edwards College.

What I've Learned

In his eight years as dean of the Edwards College, Dan Ennis has orchestrated a grand symphony of administrative moves that have changed the trajectory and profile of the college. Under his leadership, CCU has established three new graduate programs, six new academic majors, five experiential learning centers and two academic buildings. He facilitated the development of a new sculpture studio, a recording studio, music practice rooms and a theater in downtown Myrtle Beach. In all of his free time, he anonymously provides donut holes to staff and faculty each Monday, fresh fruit to band members and chocolate to dean's office visitors.

So what does Ennis have to say for the Edwards College's period of unprecedented growth? He took off his conductor's hat one afternoon to reflect on what he's learned.

On being the face of the Edwards College:

"The big thing about any dean is you're representing the college. Sometimes that means you're trying to get resources, but sometimes you're representing the college ethos, so it's about sharing the college's value and concerns to audiences who don't think about it the same way that we do. In the 21st century, you can't get away with expressing things like truth and beauty and that's it. The way we position culture in our historical story has always been secondary to development. You go out West and you build the frontier, and LATER you build the opera house. So, it's about engaging people who haven't thought about value outside of a numerical expression — it's about redefining value."

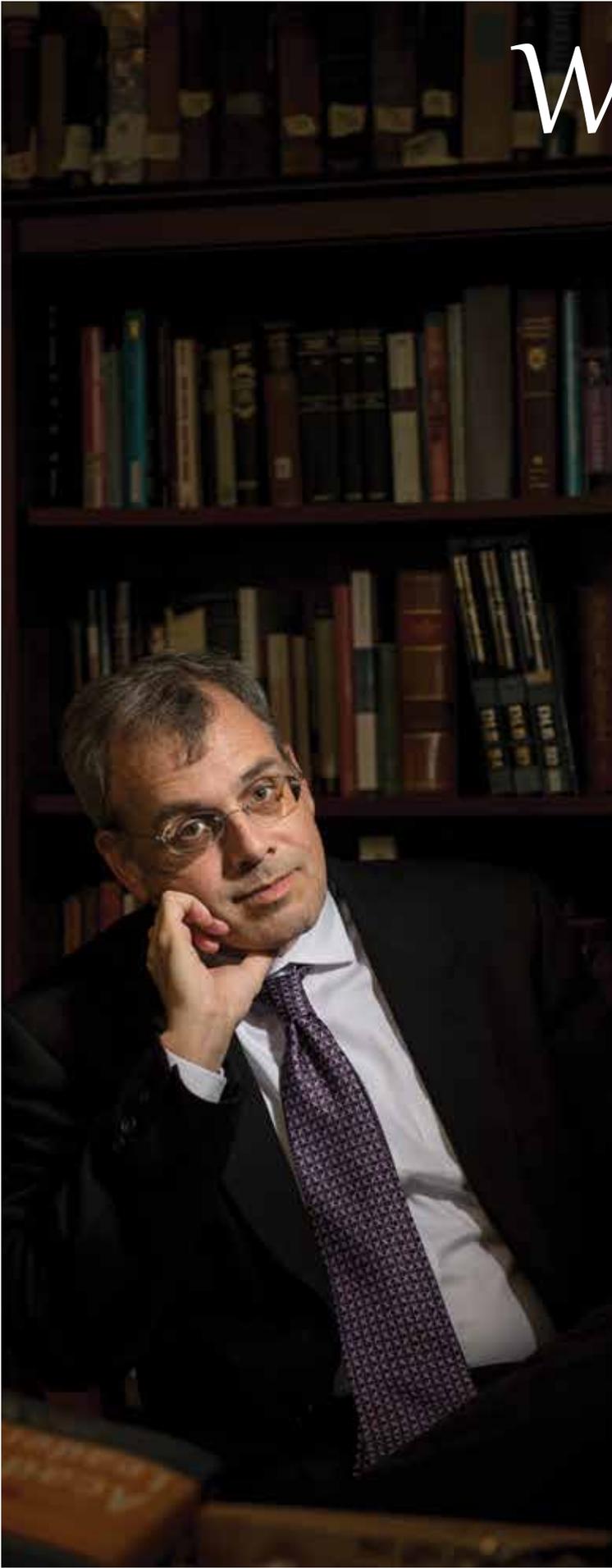
...and being the face of the world:

"If I'm talking among my colleagues about things that we all agree are important and valuable, like truth and beauty, the calculation is still, 'Well how am I going to make this happen for this person given the external conditions that operate in the world?' If a faculty member wants to do something but hasn't articulated clearly why they want to do it, my job is to say, 'All right, I need you to explain this to me so that I can then explain it to the world,' because the world needs to make a donation, or send their student to study this thing, or fund it through tuition or a grant. So, the ambassadorship works both ways: for the college to the world, but also for the world back to the college."

On his lasting impact:

"We foregrounded the public arts and humanities positioning of the college. We're a lot more intentional about thinking about the nonstudent who's going to come to the gallery or come to a play or come to a lecture. That's something I think will last."

As Ennis transitions to his new role as interim provost, we trust his prediction will be actualized and his legacy will endure.



Photos by Scott Dean of CCU Photography

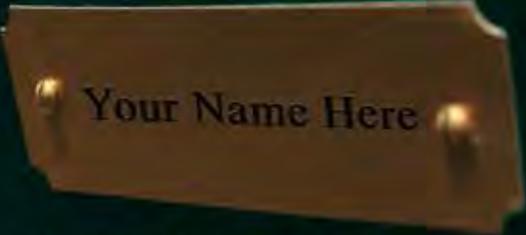


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